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## HALF-A-GUINEA FOR A SUGGESTION.



WE are anxious to make the JOURNAL increasingly useful and interesting to our readers, and with that aim in view it is our intention to introduce some new features, beginning with our next issue.

We should, however, like to know exactly what our patrons would find most useful to them. We, therefore, invite every reader to send us suggestions for the improvement of the JOURNAL. For the suggestion that seems to us the best from every point of view we will give half a guinea. Let us hear, therefore, what new feature you would like to see in the JOURNAL, or what you think should be left out. Suggestions must be written on a postcard, and sent to the Editor, at Bryntirion, Grimston Avenue, Folkestone, on or before December 15th. Any number of suggestions can be sent in. We hope all our readers will respond to this invitation, but we would ask them to be as brief as possible. ♦♦♦♦

We may take this opportunity of again saying we are always glad to receive *brief* accounts of musical services, concerts given by church choirs, etc. Choirs are interested in knowing what other choirs are doing, so such information is of practical use. We also invite letters on musical subjects of general interest. ♦♦♦♦

Our publisher offers a prize of one guinea for the best Sunday-school Anniversary Hymn (words and music). MSS. must be sent to our office, 22, Paternoster Row, London, E.C., on or before December 18th. ♦♦♦♦

The English Hymnal continues to meet with a very cool reception, for the Archbishop of

Canterbury and several bishops have declared against it. The Archbishop thinks that certain of the hymns express doctrines contrary to the spirit and teaching of the Church of England. The Bishop of Winchester is of opinion that if the book was introduced, some might think that hymns expressing Roman Catholic doctrines had received some authorisation. He wishes the objectionable hymns might even now be taken out that the hymnal could be used. The Bishop of Exeter cannot sanction its use because it would have the effect of replacing in the public service of the church the invocation of saints. The publishers say the book is having a large sale in spite of this strong opposition. ♦♦♦♦

Can we hope that the Metropolitan Tabernacle people will ever determine to have an organ, and so make their singing really good? A writer in one of the London papers, in describing his visit to the Tabernacle on a recent Sunday morning, says:—"Habitual worshippers at the Tabernacle reconcile themselves to the absence of an organ and choir. People do not miss what they have never possessed. But to a stranger the loss is most marked. Even with a singing congregation of 2,500 the volume of praise was strangely weak. Sometimes the singing dragged, and not even the stentorian voiced precentor could pull the people along to his own speed. The best singing of the service was that of the hymn, 'Let us with a glad mind, Praise the Lord for He is kind,' sung impromptu during the collection." We believe if the congregation had an organ for a few Sundays they would wonder how they had done without it so long, and regret how much they had lost by not having had it.



That little word "Amen" has been the cause of much unpleasantness again, this time in Stourton Wesleyan Church, in Yorkshire. Reports differ in some of the details of the dispute, but it is clear that the choir wished to sing "Amen" after every hymn. Opinion was divided on the point amongst the trustees and congregation, and it was decided that it was not to be sung after each hymn. It is said the choir, in spite of this decision, sang it as before, and the minister appealed to the congregation not to join in. The choir thereupon resigned. We hope the difficulty will be overcome, and peace will once more reign in the church.

♦♦♦♦

"Music hath charms, etc." It seems as if hymn singing was going to be used to soothe a pig-headed juryman. We read that at a recent trial, lasting seven days, the jury deliberated for no less than thirty-two hours before they could agree upon a verdict. During the last two hours hymns were sung continuously, and then the one obstinate juryman gave in.

♦♦♦♦

We offer our congratulations to Mr. Caradog Roberts, Organist of the English Congregational Church, Wrexham, on obtaining his Mus.Bac. degree at New College, Oxford. A few years ago Mr. Roberts was an apprentice at a carpenter's bench, but music so captivated him that he gave serious attention to musical study with the result that he has taken his degree. He is only twenty-eight years of age.

The London Sunday School Choir will hold their Spring Festival at the Royal Albert Hall, South Kensington, on Saturday, February 16th, and their next Great Crystal Palace Festival, on Wednesday, the 19th June, 1907.

♦♦♦♦

A local paper has been sent us containing the specification of a new organ recently opened in the district. Amongst the stops on this organ are "Raw Flute," "Gemsorn," and "Harmonic Peticio." We presume the latter is intended for Harmonic Piccolo. It reads as if a lady is the organist.

♦♦♦♦

How far is it legitimate and expedient to go in providing attractions to draw outsiders into the churches? It is a big question, and undoubtedly opinion greatly varies on the subject. But most probably the great majority of English people would not approve of the length to which Dr. Frank Goodchild, the pastor of the Central Baptist Church, New York, has gone. On Sunday, November 11th, he engaged a professional whistling lady, who whistled the Intermezzo from *Cavalleria Rusticana* and two other melodies between the Scripture lesson and the sermon. The lady's photograph had been displayed in the neighbouring shop windows during the previous week, and the result was a crowded congregation. But surely something more appropriate than a siffleuse might have been found. We are not surprised to hear that the church is likely to be divided into two hostile camps.

## Passing Notes.



HAT paragraph about organists' dreams seems to have excited some interest. More than one reader of the JOURNAL has written to me in regard to it, at any rate. One organist, Mr. J. Soulsby, of Hull, sends me this note:

If I have unpleasant dreams they are nearly always that the minister is giving out the hymn and that the right tune cannot be found. If there were any reason for this in actual fact, I could understand it, but I invariably get the hymns on Friday or Saturday, and the choir lists are then made out, and I usually go down to the church half an hour before service to run through the music, etc. In the twenty-six years that I have been at this church such an experience has never occurred, yet I often dream of it.

There is no "reason" in these vagaries of the night watches. I mentioned the matter to Mr. Alfred Hollins, the distinguished blind organist, over the tea-table the other afternoon. "Yes," he said, "I often have these nightmare dreams. My bugbear is that I am on the opposite side of the street from the church, and that I cannot get across. Another common dream with me is that I am playing a concerto and the orchestra won't come

in when they should." It seems a frivolous subject, doesn't it? But if we all "frivol" that way during sleep, why shouldn't we talk about it and seek mutual experiences?

It's time that somebody were writing an article giving all available details about the posterity of musical genius. Think how you would feel if someone introduced you to a lineal descendant of Sebastian Bach; if you found yourself at dinner with a great-grandson of Mozart; if a Schumann or a Haydn or a Mendelssohn, scions of the great ones, were presented to you at an "At Home"! A few months ago there was a Schumann Festival held at Bonn, when I read that two of the composer's daughters were present. I should have met them with much more pleasure than I met the Yankee who spoiled my visit to Beethoven's birthhouse by sacrilegiously fingering (one finger, too!) the master's old spinet. Now I read in my evening paper that the son of Balfe, the composer of "The Bohemian Girl," is nearly 70, and destitute. He is to be admitted to the Charterhouse, where a son of Wallace, the composer of "Maritana," is already an inmate, as soon as there is a vacancy. Alas! alas! And "The Bohemian Girl" and "Mari-

tana" are among the opera-going public's greatest favourites. Couldn't some little sum be spared from the managers' coffers to keep these poor fellows out of the workhouse?

It must be trying to be the son of a genius, I should think. Poor Siegfried Wagner knows that by this time. And many more have known it before him. When the hero of Waterloo died, his son pathetically remarked: "Think what it will be when the Duke of Wellington is announced and only *I* come in." Yes, just think! There *might* be a George Frederick Handel or a John Sebastian Bach living to-day. And if they were musical, and were "announced" to a musical company, what do you think their feelings would be? Then there is the risk of the genius' posterity disgracing itself. I had just been looking at Southey's clogs in the museum at Keswick when I read that a grandson of the poet had been committed for trial on a charge of obtaining ten shillings by false pretences. Then, immediately after, I learned how Mdlle. Gluck, the great-granddaughter of the composer, had been convicted in a Paris police-court of stealing a jacket from a concierge who had sheltered her. Somehow it gave me a shock in both cases. Imagine one upon whom Sebastian Bach had bestowed his name being handed for murdering his wife!

Talking of operas, as above, I am asked by a firm of publishers, arranging about a series of handbooks, to make up a list of "the ten most popular works that draw the public." The problem should really have been set for Mr. Charles Manners to solve. What *are* the ten most popular operas? I will go three or four without hesitation, but after that—well, I should want to take a plebiscite. There is no question about "Faust" and "Carmen," and "Lohengrin" and "The Bohemian Girl." But in what order shall we place "Tannhauser," "Don Giovanni," "Trovatore," "Marta," "Mignon," "Traviata," and "Cavaleria Rusticana"? Mozart's "Don" is, in my opinion, the greatest opera ever written. But you can't call it popular. It is popular, certainly, when a manager ventures to give it. But managers seldom do give it, partly, I suppose, because it requires three *prima donnas*. On the whole, I am rather timid about my list of ten.

"Faust" is my own favourite among the really popular operas, so-called. Mind you, I don't contend that "Faust" is a great opera. Gounod was no musical Titan. Two men only in the history of music could have grappled effectively with the whole mighty problem of Goethe's masterpiece—Beethoven and Wagner. Beethoven always longed to do it, while Wagner gave us a taste of his quality in a "Faust Overture"—a taste which tells that if he had chosen to set "Faust" to music, Gounod's work would not be half as much in vogue. Fancy the man who wrote the second act of "Tristan" putting forth his energies in depicting the love element of "Faust"! But Wagner did not and Gounod did

write the third act of "Faust," and let us be grateful for such lovely music. The Frenchman was, I am afraid we must admit, a talent of the second-rate. Lacking the dramatic, vivid temperament of Bizet and the science of Saint-Saëns, his nature pulsated 'twixt plain chant and the bacchanale. He was most sincere when writing an erotic tone-poem, and there is about his religious music a savour of the man of the world who was suffering from a moral headache and would be better presently. But what a genial gift was his! He had the happy faculty of saying lovely things in a tongue which is intelligible all the world over. He sings of love, and all nature vibrates with sympathy. Of the heroic, sterner stuff which Wagner's virile genius poured out, he had no comprehension. But what then? Shall we have no stage plays because we cannot have another "Hamlet" or another "Lear"?

Being a lover of literature as well as of music, I have sometimes asked myself what one book out of all the millions of books that have been written I would choose for companion if I were sent to prison and allowed to have just *one* book. I should find it very difficult to decide, but on the whole I fancy Shakespeare would serve me best. What about music under similar circumstances? "Somebody once put the following difficult question to me," says a *Saturday Reviewer*: "If you were cast upon a desert island," he said, "for the rest of your existence, and were only permitted to enjoy the music of one composer, whose works would you select?" "I should unhesitatingly choose Handel," he declared." Would Handel be *your* choice? I am afraid I should think his range of emotional expression somewhat limited for the purpose. Beethoven would seem to me much more fitting in the character of one composer. But, so many men, so many minds, as the old Latin proverb says.

J. CUTHBERT HADDEN.

#### NEW CANTATA AT DEWSBURY.

AN excellent rendering of Peace's new cantata, "The Kingdom of Heaven," was given by the choir of the Ravensthorpe Congregational Church on Sunday, October 21st, in connection with the special services held by the choir. The cantata is laid out for the usual soloists, the principals on this occasion being Mrs. Shaw, Mrs. Greenwood, Mrs. Warwick, Messrs. Briggs, Ellis and Wood, Messrs. Allan, Stead and W. Harrison, who sang their respective solos, etc., in fine style. The cantata is written in a clear and sympathetic manner, some of the items being exceptionally fine and harmonious. The cantata consists of three parts and extends to 27 numbers, prefaced by instrumental introductions, and is a cantata which is much above the average of its class, and worthy of the efforts of the largest choirs. This being its first rendition, there was a crowded and appreciative congregation, the collections being very satisfactory. A word of praise is due to the Ravensthorpe choir for their accurate interpretation of the several choruses, etc., and Mr. Sheard Thornton, as organist and choirmaster, is to be congratulated upon the thoroughness he has displayed in its first production.

## *Music at the Wesleyan Church, Richmond Road, Hackney.*

**A** N NOUNCEMENTS of the choir festival services, which were plentifully displayed in the neighbourhood of the chapel, led our commissioner to visit Richmond Road on a recent Sunday.

A well-advertised service almost always means a crowded church, and when, as in this case, there was a pleasurable expectation, based upon past experience, of a plentiful provision of good things, it is no wonder that the congregation was a large one.

The minister, the Rev. F. Church, has lately come to the chapel, and a warm appreciation of a good musical service, coupled with a genial disposition and a desire to help matters forward, renders the task of setting forth some attractive items a comparatively easy one. On the present occasion the service was planned to suit all tastes, as it included a "popular" tune, a "Yorkshire" anthem, as well as standard tunes by first-rank composers.

The service commenced with the "Alexander" tune to "Stand up for Jesus," by Adam Geibel, which, being so well known, was sung with a good swing, and was evidently appreciated. The next hymn was No. 8, "Earth, with all thy thousand voices," to Sir A. C. Mackenzie's tune, "Exultation," one of the new introductions. The hymn was very effectively rendered alike by choir and congregation, who seemed to be quite familiar with the music. The unison passage on line 6 was very well sung in a steady style. The hymn (899), "O happy home, where Thou art loved the dearest," was taken to Tune 1—Sir J. Barnby's "Alverstoke"—easily acquired, and which, before the last of the six verses was reached, was firmly established, to be repeated doubtless in many a home-circle. The same composer's ever-popular anthem, "Abide with me," was next sung, the congregation remaining seated. In this piece, the choir singing being detached from the hearty congregational effort, it was easier to judge their quality. A

fine, full body of tone, when needed, was a noticeable feature of the choral display. The solos were sung by members of the choir, all of whom very creditably acquitted themselves. The only weak point was a hesitancy in attacking the fortissimo in the closing phrases—a fault not at all uncommon.

Preceding the sermon, "Sing ye Praise" ("Hymn of Praise") was sung by Mr. H. Kerly, a choir member, in a sympathetic style, which fitted the service very admirably. "I waited for the Lord" was beautifully rendered, the duet being taken by Miss Bessie Lang and

Miss F. Robinson, with a good rendering of the chorus parts, the impression being that the singers were more familiar with the choruses than with the anthem.

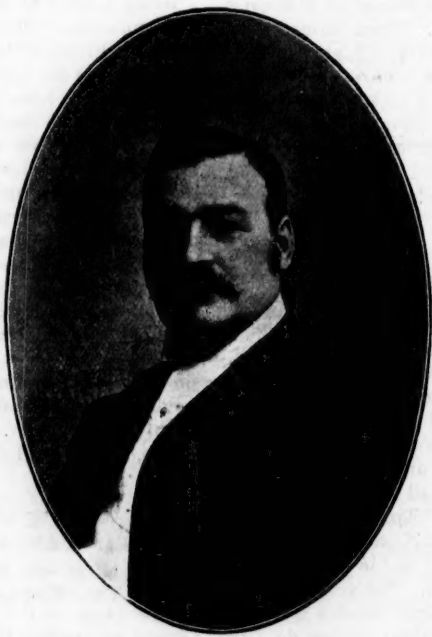
Another of Barnby's tunes was sung to "For all the saints," this being well known in all the churches. The editors of the Hymnal have rather detracted from the effectiveness of the hymn by eliminating the special mark as to men's voices, unison, etc., so that the eight verses were rather level.

The minister showed his idea of co-operation by giving an excellent sermon on "Church Music," in which the service of praise was dealt with in an appreciative manner, and

choir and people alike had words of counsel.

Following the sermon was a solo by Miss Bessie Lang, who sang Pettman's "When I survey the wondrous cross" in a most reverential manner, avoiding any display of style or voice. Miss Lang is an occasional helper and an always welcome visitor, and her singing helped on this occasion to make the service one to be remembered with pleasure.

The closing hymn (925) was sung to a Barnby tune, and formed a nice "round off" to the evening's worship. The choral march, taken after the Benediction, was of a trivial character, well provided with repeats, and had no true place in a service in which there had been so much that was of the best class of music. It struck a jarring note to listen to singers



MR. W. J. ROBINSON.



# TWO NEW CHRISTMAS CAROLS.

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**"What means this glory round our feet"**

AND

**"The stars shone bright."**

---

BY

CHARLES DARNTON.

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*Copyright.*

*One Penny.*

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London :

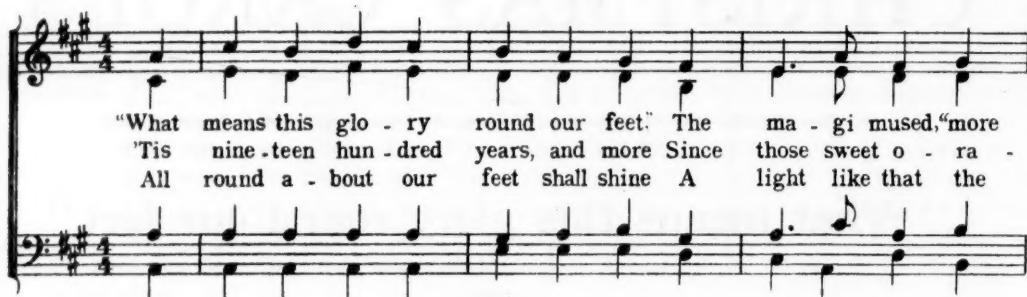
The "MUSICAL JOURNAL" OFFICE,  
22, Paternoster Row, E.C.

## WHAT MEANS THIS GLORY ROUND OUR FEET.

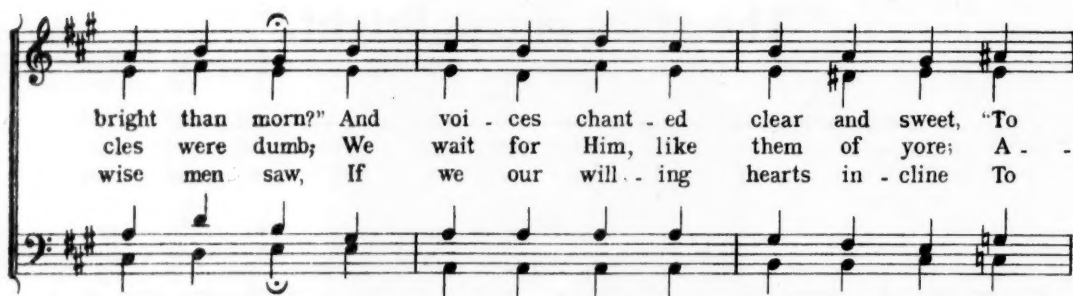
Christmas Carol.

LOWELL.

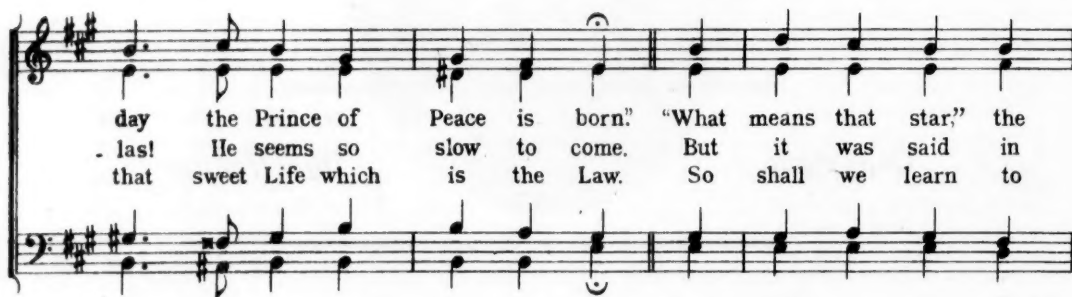
C. DARNTON.



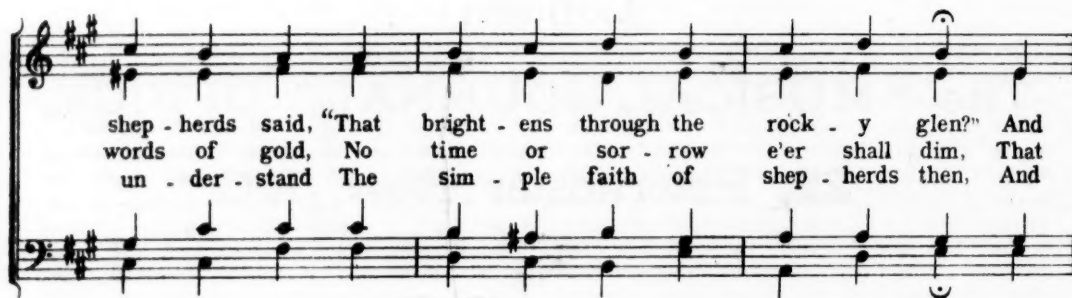
"What means this glo - ry round our feet." The ma - gi mused, "more  
'Tis nine - teen hun - dred years, and more Since those sweet o - ra -  
All round a - bout our feet shall shine A light like that the



bright than morn?" And voi - ces chant - ed clear and sweet, "To  
cles were dumb; We wait for Him, like them of yore; A -  
wise men saw, If we our will - ing hearts in - cline To



day the Prince of Peace is born." "What means that star," the  
- last! He seems so slow to come. But it was said in  
that sweet Life which is the Law. So shall we learn to



shep - herds said, "That bright - ens through the rock - y glen?" And  
words of gold, No time or sor - row e'er shall dim, That  
un - der - stand The sim - ple faith of shep - herds then, And

an - gels answering o - ver - head, Sang "Peace on earth good  
lit - tle chil - dren might be bold, In per - fect trust to  
kind - ly clasp - ing hand in hand, Sing "Peace on earth good

## REFRAIN.

will to men? } *mf* Then let..... us join the An - gels song In  
come to Him. }  
will to men? }

prai - ses to..... the Lord,..... Who sent..... His Son to

save..... us all, Ac - cord - ing to..... His Word.....

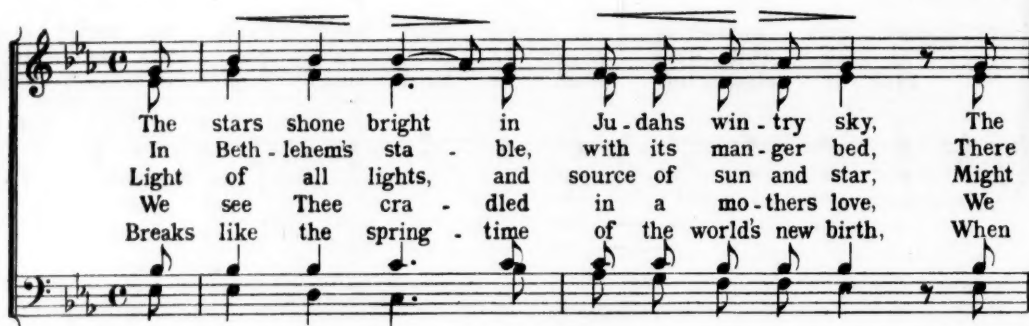


# THE STARS SHONE BRIGHT.


Christmas Hymn.

JAS. PARKER.

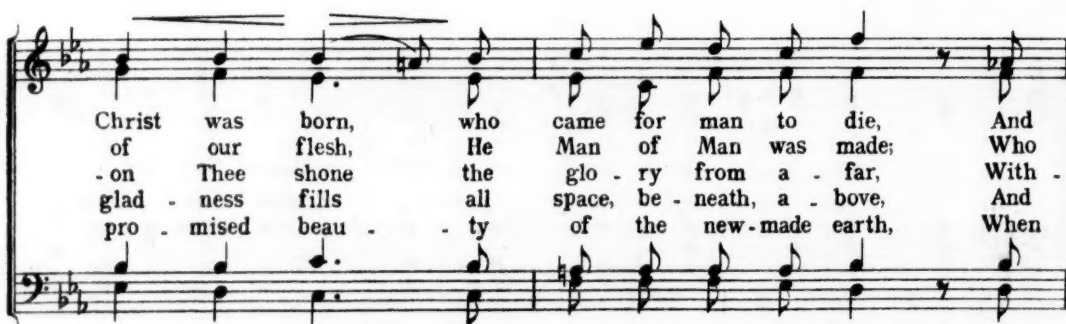
C. DARNTON.



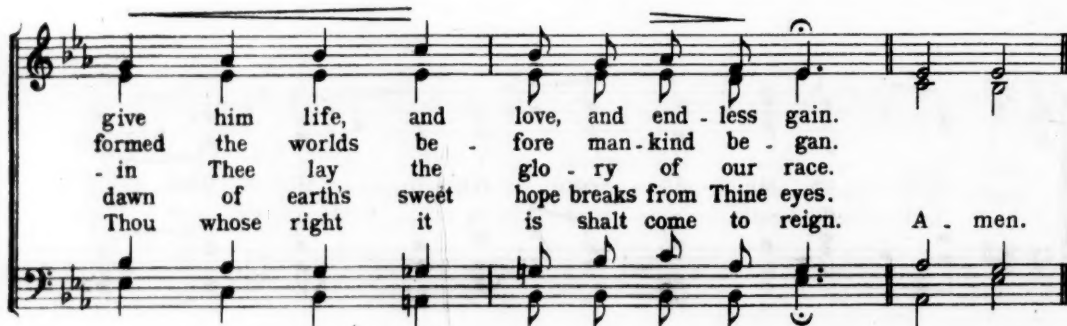
The stars shone bright in Ju-dahs win-try sky, The  
In Beth-lehems sta-ble, with its man-ger bed, There  
Light of all lights, and source of sun and star, Might  
We see Thee cra-dled in a mo-thers love, We  
Breaks like the spring-time of the world's new birth, When



*cresc.* folds gleam'd white..... up on the dark-ened plain, When  
lay the Son..... of God, the Son of Man; Flesh  
of the might-iest, might-y most in grace, Up-  
see Thee crown'd..... with wor-ship of the wise, While  
past its win-ter night of sin and pain, Like



Christ was born, who came for man to die, And  
of our flesh, He Man of Man was made; Who  
- on Thee shone the glo-ry from a-far, With-  
glad-ness fills all space, be-neath, a-bove, And  
pro-mised beau-ty of the new-made earth, When



give him life, and love, and end-less gain.  
formed the worlds be-fore man-kind be-gan.  
- in Thee lay the glo-ry of our race.  
dawn of earth's sweet hope breaks from Thine eyes.  
Thou whose right it is shalt come to reign. A-men.

capable of rendering Mendelssohn's fine psalms devoting their talents to the rendering of such decidedly inferior work.

Mr. W. J. Robinson, the choirmaster, is an instance of how hard it is to give up work. After having had the conduct of the choir at the neighbouring church at Hackney Road for twelve years, he thought to retire. But he only enjoyed a short rest, for, on a vacancy occurring last year at Richmond Road, he was cordially invited to undertake the choir training, and his efforts have met with a large measure of success. He feels, however, that better work may yet be done, and has no idea of resting at the present point of development. He is ably assisted in his work by the organist, Mr. W. J. Hemmings, whose playing was certainly a helpful feature of the service.

The morning service is non-liturgical, so the choir are not greatly taxed, for, except a "Te

Deum" and "Jubilate" fairly frequently, their attention may be fixed on the work for the evening and for special occasions.

Mr. Robinson is an old tonic sol-fa man (and boy), having sung at the first concert at the Crystal Palace in 1866—an occasion details of which light the eye of the veteran as well as interest the younger generation. Mr. Robinson's instructor was Mr. W. H. Young, one of the very early exponents of the system to which our friend expresses his indebtedness for first arousing a love for music, and afterwards providing him with a method of getting it transferred to others. He still finds many of the early lessons useful in his work, and attributes any success attending his efforts to his knowledge of the system. He certainly has no reason to be ashamed of the singers under his care, who, in their turn, are not lacking in showing their appreciation of their trainer's abilities.

## Recital Programmes.

**SOUTHSEA.**—In Christ Church Congregational, by

Mr. E. Stanley Jones, F.R.C.O. :—

Overture in C minor .. ..	Hollins
Larghetto from Clarinet Quintet .. ..	Mozart
Prayer and Cradle Song .. ..	Guilmart
Canzona .. ..	Wolstenholme
Minuet and Trio .. ..	Wolstenholme

**NEW SOUTHGATE.**—In the Wesleyan Church, by

Mr. Ed. Potter, F.R.C.O., A.R.C.M. :—

Sonata in F minor .. ..	Rheinberger
Second Andantino in D flat .. ..	Lemare
Grand Chœur .. ..	Faulkes
Spring Song .. ..	Hollins
Chanson Triste .. ..	Tschaikowsky
"War March of the Priests" .. ..	Mendelssohn

**OBAN.**—In St. Columba Church, by Mr. Julian H. W. Nesbitt :—

Grand Chœur .. ..	Faulkes
Rondino .. ..	Wolstenholme
The Curfew .. ..	Horsman
Selections from "Tannhäuser" (by desire)	
(a) Pilgrims' Chorus. (b) Elizabeth's Prayer.	Wagner
(c) Pilgrim Chant. (d) Romance.	
(e) Festal March and Chorus.	
Chansonette .. ..	Sanderson
Spring Song .. ..	Hollins
Largo from Symphony, "From the New World" .. ..	Dvorak
Rondo Caprice .. ..	Buck
Finale .. ..	Lemmens

**RICHMOND.**—In the Wesleyan Training College, by

Mr. Arnold R. Mote, B.A., Mus. Bac. :—

Concert Overture in C minor .. ..	Hollins
At Evening, Idylle, Op. 52 .. ..	Dudley Buck
March Célèbre from Suite, Op. 113 .. ..	Lachner
"The Pilgrim's Song of Hope" .. ..	Batiste
Intermezzo .. ..	Hollins
Chorus, "Then round about the starry throne" .. ..	(Samson), Handel

**BRIXTON.**—In the Independent Church, by Dr. A. L.

Peace :—

Concert Fantasia, D minor and major .. ..	Stewart
Adagio from the Symphony in C, No. 1 .. ..	Haydn
Prelude and Fugue, C minor .. ..	Krebs
Sonata da Camera, No. 2 .. ..	Peace
Finale, from the Organ Concerto in D .. ..	S. Wesley
"March of the Crusaders," "Legend of St. Elizabeth," .. ..	Frank Liszt

In the same Church, by Dr. Walter Alcock :—

Fantasia in E minor .. ..	E. Silas
Legend, Op. 59, No. 4 .. ..	Dvorak
Rhapsodie, No. 3, Op. 7 .. ..	Saint-Saens
Good Friday Music, "Parsifal" .. ..	Wagner
Caprice, Op. 20 .. ..	Guilmart
Barcarolle .. ..	W. Faulkes
Improvisation Requiem Æternam, Op. 15, No. 5, .. ..	Harwood

Pastorale and Finale from Sonata 20, Op. 106, .. ..  
Rheinberger

In the same Church, by Mr. Reginald Goss-Custard.

March from "Tannhäuser" .. ..	Wagner
Vossenspiel to "Parsifal" .. ..	Wagner
Siegfried's Journey, "Gotterdammerung" .. ..	Wagner
(a) Traume .. ..	Wagner
(b) Introduction to Act III. "Lohengrin," .. ..	
Siegfried Idyll .. ..	Wagner
Overture to "Die Meistersinger" .. ..	Wagner

**LUTON.**—In Bury Park Congregational Church, by Mr

Fred Gostelow, F.R.C.O., A.R.A.M., A.R.C.M. :—

Overture, "Egmont" .. ..	Beethoven
Seranata .. ..	Moszkowski
Toccata (Doric) .. ..	J. S. Bach
Finale, Flute Concerto, .. ..	Rinck
Rigaudon .. ..	Raff-Higgs
Fantasia Rustique .. ..	Wolstenholme
Ungarischer Tanz .. ..	Brahms
Andantino .. ..	Lemare
Military Overture in C .. ..	Mendelssohn

## "Miles' Lane": The Tune and its Hymn.



INTEREST in certain hymns and hymn-tunes is perennial as their popularity. "Miles' Lane," with its associated "All hail! the power of Jesu's name," is a case in point. We seem never to be tired of reading

little paragraphs and notes about this famous tune; and as I have been reading one lately, in connection with the tinkering of the tune in the new "English Hymnal," it occurs to me to set down here some details about "Miles' Lane" and its accompanying hymn.

We will take the hymn first, "one of the most striking hymns in the language," as Mr. Garrett Horder calls it. The author, as most interested persons are aware, was Edward Perronet. His father, the Rev. Vincent Perronet, of French extraction, was vicar of Shoreham for fifty years, and was closely associated with the Evangelical revival under the Wesleys and Whitefield. Wesley's journals and letters are full of references to him; and there is a tender and beautiful account of the Methodist leader's last visits to him when he lay dying, at the long age of ninety-one.

Edward Perronet was born in 1726. He inherited the strongly Evangelical tendencies of his father; and although born and reared in the Church of England, he does not seem to have been a warm adherent of that communion, even in his younger days. Indeed, he once wrote: "I was born, and am like to die, in the tottering communion of the Church of England; but I despise her nonsense." At any rate, he threw in his lot with Wesley. It is said that Wesley had long been anxious to hear him preach, but, for some unexplained reason, Perronet did all he could to defeat Wesley in this particular. Wesley, however, was not to be defeated. After closing one of his meetings, he announced, without previously consulting Perronet, that next Sunday evening Perronet would address the congregation in the same place. Perronet, again, resolved that he would have the better of Wesley; so, when the Sunday evening came, he rose and announced that he would give the grandest sermon that had ever been delivered, and then read the Sermon on the Mount!

Wesley, in truth, appears to have had a good deal of trouble with "Ned" Perronet, as he called the author of our hymn; and at length, in 1755, Perronet cut the connection. His particular objection was to Wesley's restraining of ministers or "helpers" from dispensing the communion. He asserted his right as a divinely-called preacher to administer the communion himself, and he declined to countenance the sending of his flock to the parish church for the rite. At this time he resided in Canterbury, in a part of the Archbishop's old palace. Presently he became pastor of the Countess of Huntingdon's chapel, which, I believe, still stands in Watling Street. A fine old oak chair, said to have been used by him, is preserved in the vestry, and makes an interesting relic. Lady

Huntingdon subsequently dispensed with Perronet's services because of his persistent hostility to the Church system. He then became an out-and-out Independent, and preached to a small congregation of dissenters till his death in January, 1792. His remains rest at Canterbury, in the crypt of the Cathedral.

Perronet, though he is now remembered solely by "All hail! the power of Jesu's name," wrote many short poetical pieces. In 1785 he published a volume of "Occasional Verses for the Instruction and Amusement of the Candidly Serious and Religious," but nothing in that volume has survived. The history of "All Hail!" begins with its appearance in the *Gospel Magazine* for November, 1779. At this date only the first verse of the hymn was printed, and as the tune appeared at the same time, we may conclude that the first publication was at the instance of William Shrubsole, the composer. Shrubsole was a young man of about twenty in 1779. A native of Canterbury, he had served as a chorister in the Cathedral there from 1770 to 1777; and being a friend of Edward Perronet, he no doubt received the hymn from him in manuscript form. This intimate association of living author and composer is worth noting, since author and composer seem destined to permanent union. Perronet made his will in 1789, and when it came to be proved at Canterbury in 1792, it was found that he had made Shrubsole one of his executors, and had, besides, left him a substantial share of his means and property. One clause of the will runs:

Lastly, I do here give and bequeath all and every property I am at this time or may at the time of my decease be possess of, both real and personal, to the aforementioned William Shrubsole, now or late of the parish of St. Bride's, in London; and to the male heirs of his body lawfully begotten, to be by them (subject to the dividends aforementioned) possess, enjoyed, and disposed of as they shall see meet for ever, in consideration of his respect for me, his services to me, and that pure and disinterested affection he has ever shown me from our first acquaintance, even when a proverb of reproach, cast off by all my relations, disinherited unjustly, and left to sink or swim as afflictions and God's providence should appoint.

Edward Perronet and William Shrubsole were evidently drawn together by mutual sympathies and interests. Shrubsole was organist in Bangor Cathedral for two years (1782-1784), and he lost his appointment because he frequented "conventicles." He had a salary of £40 per annum; and the Dean and Chapter thought so well of his professional abilities that, "for his better encouragement," they directed the treasurer to pay him eight guineas towards the costs of his removal from London. But then Shrubsole went in for the "conventicles"! That was not to be tolerated in a Cathedral official, and so the poor fellow had to go. He found another appointment as organist of Spa Fields Chapel, London, and there he remained



till his death in 1806. He seems to have done very well as a teacher, among his pupils being William Russell, who became organist of the Foundling Chapel, and Benjamin Jacob, of Surrey Chapel celebrity. The 1794 Musical Directory describes him as an alto singer; and we know that in this capacity he sang at the Drury Lane oratorios, at Westminster Abbey, and for the Surrey Chapel Society. His first residence was at 13, Great Square, Gray's Inn; he died at Furnival's Inn Court. He was buried in Bunhill Fields Cemetery, where his tombstone shows the passer-by the first line of his immortal "Miles' Lane."

Shrubsol is said to have composed "Miles' Lane" in the organ gallery of Canterbury Cathedral, after he had been appointed to Spa Fields. But that cannot be correct, for he went to Spa Fields in 1784, and "Miles' Lane" was in print in 1779. The tune has often been reproduced exactly as it appeared for the first time in the *Gospel Magazine*. The interested reader can see it thus by turning back to the September, 1890, issue of the NONCONFORMIST MUSICAL JOURNAL. Both tune and hymn were quite anonymous in 1779, and the first verse only of the hymn was printed, as already stated. Inquiries would naturally be made for the other verses; and accordingly we find the entire hymn in the number of the same magazine for April, 1780. It is in eight stanzas, and is headed: "On the Resurrection: The Lord is King."

Why was Shrubsol's tune called "Miles' Lane," a most distinctive and memorable name, surely? There has been much speculation on that point, but the explanation seems simple enough. The tune was so called for the first time in a psalmody collection issued in 1786 by Dr. Stephen Addington.


Dr. Addington was minister of Miles' Lane Meeting House, in London; so, having evidently a fancy for Shrubsol's tune, he named it after his church. It is curious to note that in a collection of 1789 the tune is called "Harborough," after the town where Addington was minister before he went to London. What's in a name? Do you think we should have appreciated "Harborough" as we appreciate "Miles' Lane"? I doubt it. Miles' Lane, close to London Bridge, still remains. Branching off it is a narrow archway leading to Meeting House Court. The Meeting House itself was demolished about 1831; but there can be no reasonable doubt that we have it perpetuated in the name of Shrubsol's famous tune.

The extreme range of "Miles' Lane"—an octave and a fifth—has always been a difficulty; less, however, with choir singers than with hymnal editors. Taking the tune in B flat, I have myself never had any trouble with it in its original form. In carrying the second line away down to the lower octave of the keynote, Shrubsol must have meant to represent the "prostrate fall" of the angels. His intention in that respect is completely nullified by the editorial tinkering which spares the singers the lower octave note. In the old edition of "Hymns, Ancient and Modern," the editors brought the end of the second line back to the second of the scale instead of going on to the keynote, as in the original. The original has been restored in the latest edition of "A. and M.," but the "English Hymnal" has followed the bad example of its rival's old edition. A much more unwarrantable liberty has been taken by certain Scottish editors, who have thrown the second half of the second line into the higher octave!

J. CUTHBERT HADDEN.

## Suggestions to Choirmasters.

### I.—Always be Punctual.

OU ought to set an example in all respects to your singers. Nothing is more likely to upset the temper and discipline of a choir than for the members to have to wait ten minutes or a quarter of an hour for the choirmaster to turn up at rehearsals. Arrange your plans so that you can be at your practice-room ten minutes before the hour fixed for meeting; you can then see that everything is ready, and you can begin punctually. Musicians, of all people, should keep time.

### II.—Have your Programme Fixed Beforehand.

It shows a lack of interest for a choirmaster to begin a rehearsal by saying, "Let me see, what shall we practise to-night?" Decide at home what you intend to work at, and come with your plans "cut and dried." It is careless for a leader to leave things till the last moment, and then fix upon a piece almost haphazard. Such methods—or lack of methods—do not inspire confidence and

enthusiasm in your singers. Careless musicians—whether conductors, singers, or players—will never succeed.

### III.—Study Carefully your Selection of Music.

It is a mistake to always provide music that your singers can sing almost by sight, and needs no work. Milk is suitable for babes, but not for men and women. Give them something that needs effort and close attention. They want to advance and grow in musical knowledge. So get on as fast as you can beyond the alphabet of music. On the other hand, do not *always* provide music that is too difficult, and beyond the capabilities of your singers, for that depresses them and damps their energies. A judicious mixture of both easy and difficult is what is required, and with care such can be found.

### IV.—Don't Spoil your Rehearsals by Fussiness and Chatter.

Some choirmasters are like old maids—unhappy and make all around them thoroughly uncomfortable, unless every little detail is in perfect order.

How often the rehearsal is stopped by such expressions as these from the choirmaster, "Sopranos, please sit closer together." "Tenors, come forward a little, I can't hear you." "Will some one please close that window, it is so cold." "That chord is a chord of the seventh," and off he goes into a long harmony lesson. Do as little talking as possible. Don't stop your singers at every mistake they make, but point out the mistakes as briefly and as clearly as possible at the end of the piece. To have an anthem broken up into twenty sections with a little sermon from the choirmaster at every break is irritating. Any unusually difficult part might be taken by itself, and gone over time after time till it is correct. Never go over a piece a second time without explaining the "why" and "wherefore." Don't get impatient because the choir do not learn the music as fast as you think they ought to do. Encouragement will do much more than scolding and the use of hard names. Make up your mind what you want, and don't be happy till you get it, but get it by pleasantness and cheerfulness.

#### V.—Always be Courteous and Friendly.

Because you are a choirmaster don't think that you ought to be severe—not to say rude—with your choir. Remember that your singers, especially

voluntary workers, ought to be treated with respect and consideration. You can be firm and gentlemanly at the same time. Don't say smart and offensive things at certain members of your choir if they are not as brilliant as you wish. Such remarks only lower you in the estimation of all your singers. To have influence over them you must have their respect and esteem. If they don't respect you your choir will grow smaller instead of larger. It will do you no harm to shake hands with them. Endeavour to gain their regard and goodwill as well as their faith in your musicianship. Have no favourites, but treat all alike at rehearsals. Favouritism begets jealousy and ill-feeling.

#### VI.—Don't be Afraid to Give a Word of Praise when Deserved.

A certain well-known teacher of singing has the reputation of so bullying all his lady pupils for the first few lessons that they are reduced to tears. Nothing could be more injurious to successful teaching. A choirmaster who does nothing but scold and find fault cannot be a great success. Reprove and point out faults where necessary; but if really satisfactory work is done, commend it, and so encourage your singers to further effort.

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. Harold S. Smets.*

### METROPOLITAN.

**BROMLEY.**—Miss K. Laurence has been presented with a copy of the Baptist Hymnal in recognition of her services as organist at Bromley Common Baptist Church.

**ISLINGTON.**—A choir competition, organised by the Islington and North Middlesex Auxiliary Sunday School Union, held at New Court Chapel, Islington, Mr. W. C. Parkinson presiding, resulted in the retention of their banners by (1) New Southgate Baptist Choir, who gained 91 out of 100 possible points; (2) the Stroud Green Baptist Choir, 80 points; and (3) New Court Congregational Choir, 77 points.

### PROVINCIAL.

**BESSES, NEAR MANCHESTER.**—The anniversary services in connection with the Congregational Church were held on Sunday, November 11th, the preacher, morning and evening, being W. T. Postlethwaite, Esq., LL.B., of Swinton, who gave two excellent sermons. In the afternoon an address was given to the scholars, teachers, and parents by the Rev. John Shuker, pastor. Special hymns were sung, the singing by the scholars at the afternoon service being particularly bright and effective. The choir, under the direction of Mr. Leaver, the organist and choirmaster sang the following selection of music:—Morning: Introit (unaccompanied), "Enter not into judgment" (Thos. Attwood); Our Lord's Prayer (Fletcher); anthem, "Lord, I have loved the habitation of Thy House" (Dr. G. W. Torrance); offertory sentence, "He that soweth little" (T. Mee Pattison). Evening: Introit (un-

accompanied), "O come, let us worship" (Chas. Darnton); Our Lord's Prayer (unaccompanied) (G. A. Blackburn); anthem, "Hail to the Lord's Anointed" (H. Ernest Nichol, Mus.Bac.); offertory sentences (Edmund Rogers); vesper (unaccompanied), "Saviour breathe" (W. H. Jude). The day was fine and the attendance was good. A collection was made at each service on behalf of the church funds.

**BOURNEMOUTH.**—The first of a series of special musical services was held in St. Mark's Presbyterian Church on Sunday, October 28th, and notwithstanding the inclement weather, was well attended. In the course of the service, a distinguishing feature of which was the hearty congregational singing, Miss Maude Pike sang with great feeling "O Rest in the Lord" (Mendelssohn) and Caleb Simper's anthem, "The Lamb shall lead them," was rendered by the choir. Mr. Fred P. Brazier, organist of the church, was at the organ. The voluntaries included "Adagio" from first Sonata (Mendelssohn), Fugue "Short" E minor (Bach). At the close of the service a short organ recital was given, when Miss Pike sang "The Better Land" (Cowen), and the organist played "Offertoire" (Batiste) and "Communion" (Greenhalgh).

**PORTH.**—The new organ, built by Mr. R. S. Rutt to the specification of Mr. T. D. Edwards, in Seion Chapel, was opened by that gentleman on November 1st, who gave a recital. The vocalists were Miss Dora Davies and Mr. Harry Lewis, both of whom were well received. Musically and financially the recital was a success.

**BURY.**—An organ recital was given in Heywood Street Church by Mr. S. E. Worton, R.A.M. (Hon. Cert.), of Elland, on November 6th. There was a most appreciative audience, and Mr. Worton was several times called upon to respond.

**CORSHAM.**—Harvest thanksgiving services were held in the Congregational Church, when the Rev. H. G. Fear, pastor, preached. The musical portion of the service was well led by the organist and choir, the hymns, etc., being taken from the "Congregational Hymnal," which has been recently introduced here and has already caused a very marked improvement in the service of praise. On the following Monday evening a musical service was held, when the choir, assisted by several musical friends, rendered the cantata, "A Daughter of Moab." The principal parts were taken by the following soloists:—Ruth (soprano), Mrs. C. Head; Naomi (contralto), Miss Freeth; Boaz (bass), Mr. W. Bryant. The tenor solos were well rendered by Mr. E. Head. Miss Freeth, who is well known in the district for her fine contralto voice, was in splendid form, and her rendering of the solo, "God giveth rest to the weary," was worthy of all praise. The choruses were well rendered by the choir, and showed very careful training by the organist and choirmaster, Mr. Albert Aust. The pastor, in a few well chosen words, warmly thanked the choir and organist, and especially those who had so kindly come to their assistance from other churches. The singing of the "Hallelujah Chorus" brought a pleasant evening to a close.

**DARLINGTON.**—A Nonconformist Choir Guild has just been formed in Darlington. The first united social and musical evening drew together about 270 choristers. Each choir was expected to render some item of music during the evening. Mr. and Mrs. J. J. Robinson, as host and hostess, received the company. Mr. Fred Burgin proved an invaluable secretary. The refreshments, too, added to the success of the gathering. Not only fraternity, but efficiency is being aimed at. A class for Nonconformist choir members is shortly to be started, and a first-class teacher appointed. A term of ten lessons will be given, specialising in sight reading, voice production, breathing, and the tonic sol-fa applied to the old notation. Proficiency on these lines is expected to considerably lighten the burden of choir practising, and raise the efficiency of individual members.

**HADHAM CROSS (HERTS).**—On the occasion of the marriage of Miss Ada W. Luck with Mr. Morcomb C. Keat, a presentation of a silver tea service and tray, with suitable inscription, and a cheque, was made in recognition of her services for a long period as organist and leader of the singing, and teacher in the Congregational Sunday School. The presentation was made by the Rev. J. Greig, pastor.

**IPSWICH.**—Mr. John Moffatt has been presented with an umbrella and a fountain pen by the choir of Crown Street Congregational Church in recognition of twenty-five years' service as organist.

**KING'S LYNN.**—On Tuesday, November 6th, a "Kingsley" evening was given by the members of the Tower Street Wesleyan Guild. The programme consisted of a paper read by Mr. Webb, followed by recitations, a reading, and several musical items set to words by Charles Kingsley. The musical items rendered were: Soprano solo, "Clear and Cool," by Miss Drayton; "O that we two were maying" (duet) (Scott Gatty), Miss Charlton and Mr. Ketteringhorn; and the two quartettes, "The Sands

of Dee" (Macfarren) and "The Three Fishers" (Hullah), by the Misses Wilkinson, Mr. Jacob and Mr. B. W. Jermyn. The programme was arranged by Mrs. Kendrick.

**LEICESTER.**—A performance of Gaul's "Holy City" was given in Aylestone Road Wesleyan Church on November 8th under the conductorship of Mr. Jethro R. Orgill. The soloists were Miss K. Langton, Mr. E. Coltman, Mr. Ryland George, and Mr. Edward Yarnall. Miss Clara Spencer was at the piano, and was assisted in the accompaniments by a few string players.

**LINDLEY.**—The fine organ in Zion Chapel has recently been closed for renovation by the builders, Messrs. Brindley and Foster. A new stop has taken the place of one of the old ones, and several other improvements effected. On November 11th the re-opening took place, to the evident delight of all. Mr. S. E. Worton, of Elland, is the organist.

**OLDHAM.**—Mr. A. Lord, who has been conductor of the choir at Townfield Congregational Church for 21 years, has been presented with photographs of the choir and church in recognition of his services.

**OUTLANE, NEAR HUDDERSFIELD.**—On Saturday evening, November 10th, the cantata, "Sherwood's Queen," was rendered by the Wesleyan Sunday-school singing-class. The following represented the principal characters:—Robin Hood, Mr. F. W. Haigh; Little John, Mr. Herbert Gee; Will Scarlett, Mr. John Morton; Friar Tuck, Mr. George E. Walker; Allan-a-Dale, Mr. John A. Pilling; John Arthwell, Mr. W. W. Sykes; Marion, Miss Bertha L. Pilling; Alice, Miss Florence Sykes; a Widow, Mrs. Jas. Gee; Three Brothers, Messrs. H. Haigh, N. Pilling, and W. Morton. The work was accompanied on the piano by Miss Polly Boothroyd, and under the conductorship of Mr. R. H. Dyson. Considering the fact that the class has only existed since the early part of last year, the performance was considered a great success. The school-room was densely crowded, many being unable to gain admission. A repetition is contemplated. On the following day, Sunday, November 11th, the Foreign Missionary Anniversary services were held in the chapel, when three sermons were preached by the Rev. J. H. Cleminson, of Lindley. The Sunday-school anniversary hymns and anthems were repeated by the scholars, assisted by the chapel choir and Sunday-school singing-class. The anthems were "Praise the Lord for He is gracious" (Mozart's Twelfth Mass) and "Praise the Lord" (Elvey). Mr. J. W. Batley presided at the organ, the whole being under the conductorship of Mr. Eli Pilling. The services of the day were brought to a close by a fine rendering of Handel's "Hallelujah Chorus" by the combined choirs and Sunday scholars.

**SELLY PARK, NEAR BIRMINGHAM.**—On Sunday, October 28th, special musical services were given at the Park Baptist Church by the choir, under the direction of Mr. Harold S. Smets, the organist and choirmaster. The day was Choir Sunday, and had been anticipated by those interested in the musical portion of the church's work. At the morning service Fletcher's effective and melodious setting of "The Lord is my Light" was the anthem, Miss Lucy Holloway rendering the solo with taste and expression. At the service held in the evening the choir was augmented, and opened with Sullivan's "O Gladsome Light." The choir did exceedingly well in the anthem "The Wilderness" (Goss), Mr. W. D. Taylor being responsible



for the solo; Miss Lily Davis and Messrs. Grice and Taylor gave a very thoughtful and interesting rendering of the trio, the chorus following the tenor solo (sung by Mr. Harold Grice), "And the Ransomed of the Lord," being inspiring and enjoyable. The motet "Hear my Prayer" (Mendelssohn) was the musical treat anticipated, the solo being admirably rendered by Miss Elsie Jones, a gifted soprano possessing a sweet voice of great flexibility; the chorus parts were well sung, although there was a little indecision here and there. In place of the customary sermon, the minister, the Rev. F. C. Fuchs, discoursed on the four hymns selected and sung by the choir and congregation, dealing in an able and interesting manner with their authors and origin. The Vesper, "Grant us Thy Peace," was sung to Troman's setting "Pax Dei."

**TORQUAY.**—On Sunday, November 11th, special services in connection with the London Missionary Society were held in Belgrave Congregational Church, when the choir, under the direction of Dr. Orlando A. Mansfield, rendered, as special anthems, Elvey's "Arise! shine," Coward's "O Emmanuel," West's "The Lord is exalted," and Dr. Mansfield's prize anthem, "There shall come forth a Star." On the following Sunday, on the occasion of the third visit of the Mayor (Councillor J. Smerdon, elected Mayor of Torquay for the third time) and Corporation, the anthems were Torrance's "Lord, I have loved" and another of Dr. Mansfield's prize anthems, "He shall be great." On both occasions the reputation of the choir was well sustained. The annual choir supper was held in the Belgrave Lecture Hall on Wednesday evening, November 14th, when Dr. Mansfield, the organist and choirmaster, presided over a gathering of over thirty members, supported by the Mayor and the pastor of the church, the Rev. J. Charteris Johnston. A generous contribution from the Mayor and Mayoress left the treasurer with a good balance in hand. Dr. Mansfield complimented the choir upon the great improvement effected in their singing during the year, and alluded with regret to the impossibility of much further progress unless the organ is rendered more adequate in size and the position of the choir and organ in the church building completely altered.

**TOWCESTER.**—The members of the District Choral Union have presented the Rev. D. Maldwyn Jones with an address and a gold watch.

## Correspondence.

### ORGANISTS' DREAMS.

To the Editor of THE MUSICAL JOURNAL.

DEAR SIR,—Mr. Cuthbert Hadden's reference, in your last issue, to the dreams, or "nightmare," he suffers from, reminds me that I used to be troubled very often in the same way, only, instead of dreaming that I could not get to the church or to the organ in time to open the service, I imagined that I was actually seated at the organ, but unable to find the hymn or tune, and kept the people waiting while I fumbled over the pages!

As there is generally some sort of foundation for our dreams, I suppose, I believe that in my case it was the outcome of the fact that at my first church (many years ago) we once had an Irish curate who was constantly making mistakes in announcements, and even in the prayers. For instance, he would give out the *second* hymn on the list instead of the

first, and being at the other end of the church, all I could do was to "scramble" to find a suitable tune (we had no fixed tune hymnals in those days). Then, to improve matters, he would find out his mistake while I was playing over the tune for the hymn announced in error, and give out the *right* one! You can imagine the fix. Of course, I had to "scramble" again for a tune for that hymn (unless it were of the same metre). After a few such experiences this got "on my nerves," and no doubt resulted in the "nightmare" it was so eminently calculated to produce, and which troubled me for many years.

Probably Mr. Hadden may have had some such experience which would account for his distressing dreams.—Yours sincerely, C. DARNTON.

## New Music.

HART AND CO., 22, PATERNOSTER ROW.

*Saviour, Breathe an Evening Blessing. Hark, Hark to the Waits. Old Mother Hubbard.* By Geo. Shinn, Mus.Bac.—These compositions can be commended, being well written and popular in style. The second piece, which is intended for Christmas use, is from a cantata. The third item is very good, and should find ready acceptance in choral societies.

**BREITKOPF AND HÄRTEL, 54, GT. MARLBOROUGH ST., W.**  
*Conducting.* By Felix Weingartner. 2s.—This little work of 56 pages is full of interest. The matter first appeared in a Berlin paper and afterwards was issued in book form, and has been translated by Mr. Ernest Newman. Anything on the subject of "Conducting" from the pen of so eminent a conductor must of necessity be attractive to musicians. It is not a treatise on the Art of Conducting; the largest part of the book is given up to criticisms and remarks on Wagner and Bülow as conductors. But there is much instruction and many hints to be gained by all who have the control of orchestras. The work is full of pith from beginning to end.

CHRISTIAN WORKERS' DEPOT,  
22, PATERNOSTER ROW, E.C.

*Twelve Sacred Songs.* By Robert Harkness. 2d.—This new set of songs, written by the pianist to Torrey-Alexander Mission, are above the average of this kind of music. They are melodious, of course, otherwise they would not be at all suitable for the purpose for which they are intended, and they are free from weaknesses that disfigure so many compositions of this kind. The words are by Ada R. Habershon.

## To Correspondents.

T. S. B.—He was born in 1813. See Groves' Dictionary.

W. J.—So much depends upon the circumstances leading up to the incident you mention that without full knowledge we cannot express an opinion.

ORGANIST.—(1) Novello and Co.; (2) Boosey and Co.; (3) it should be played on the pedals.

The following are thanked for their communications:—E. S. (Morpeth), T. R. (Whitby), W. W. S. (Shrewsbury), J. C. (Whitstable), C. C. D. (Peckham), R. P. (Waterford), J. J. (Edgbaston), W. B. D. (Stratford), T. E. H. (Carnarvon).



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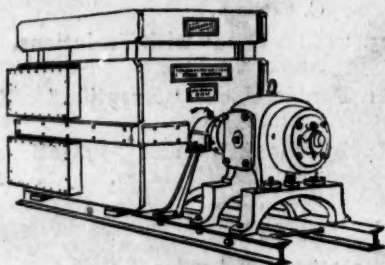
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